

the KUROSAKI **corpse** delivery service

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## STAFF



## Psychic

[493]: 居住上の困難



# 黒鷲死体宅配便

the KUROSAKI corpse delivery service

# 4

story

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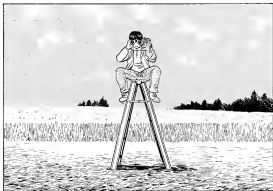
# 1st delivery

ありがとうあなた

thank you, dear









SHEWING...  
SCREWING...  
WHATEVER,  
IT'S GREAT,  
OKAY?



SCREWING!  
THE CIRCLE'S  
GETTING  
SHEWED!



SEE, SO WITH EACH  
ITERATION YOU GET  
A NEW  $Z$  THAT  
EQUALS THE OLD  $Z$   
SQUARED, PLUS THE  
CONSTANT  $C$ ! DON'T  
YOU KNOW  
ANYTHING?

NO! IT'S NOT OKAY! THIS FORM  
IS CALLED A **MANUSCRIPT SET**!  
YOU SET UP THE EQUATION  
 $Z = Z^2 + C$  IN WHICH  $C$  REMAINS  
A CONSTANT NUMBER, AND YOU  
START OUT  $Z$  AS ZERO,  
CHANGING AS YOU REPEATEDLY  
ITERATE THE EQUATION!



WELL, I CAN'T  
BLAME HIM  
FOR TAKING  
COMMAND, YOU  
HAVE TO ADMIT  
THIS IS HIS  
KIND OF JOB.

SITTIN'  
AROUND LIKE  
HE'S STEPHEN  
HAWKING,  
WHILE WE DO  
ALL THE REAL  
WORK!

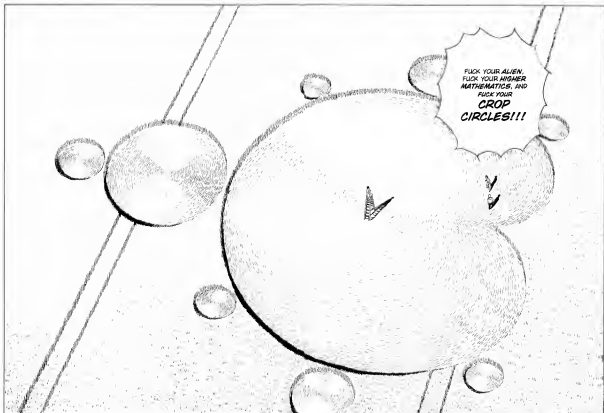


SORRY--I  
WENT TO A  
**SUPERST**  
COLLEGE!



Parent  
company  
excepted.  
WELL, IF YOUR  
MIND CAN'T KEEP  
UP WITH THIS,  
THEN AT LEAST  
KEEP YOUR  
BODY MOVING!

MY LONG-NEED  
KNIFE IS  
OVER THE SHO-  
ULDER OF HOW  
SAPPHYR EMP-  
TIES BIRDS  
INTO THE  
BRAIN!





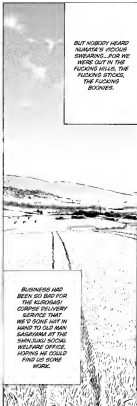
AND SO THE BALD  
BASTARD DID, FOR  
IT TURNED OUT THAT  
HIS COUSIN LIVED IN  
A LITTLE VILLAGE  
CALLED OYAMADA,  
CURRENTLY HOPING  
TO REVIVE THE  
LOCAL ECONOMY  
THROUGH FAKED  
ALIEN VISITATION.



WE GET THE  
PRINCIPAL SUM OF  
¥5000 A DAY TO  
HELP... PLUS  
ROOMS AND MEALS.



AT LEAST,  
I THINK  
THEY'RE NOT  
SUBTRACTING  
OUR ROOMS  
AND MEALS.



BUT NOBODY HEARD  
NIMATA'S VICIOUS  
SWEARING...FOR WE  
WERE OUT IN THE  
FUCKING HILLS, THE  
FUCKING STICKS,  
THE FUCKING  
BOONIES.

BUSINESS HAD  
BEEN SO BAD FOR  
THE KUROBAGI  
CORPSE DELIVERY  
SERVICE THAT  
WE'D GONE WAY IN  
AND TO OLD MAN  
SAGAWA AT THE  
BARN, LUKY SOCIAL  
WELFARE OFFICE,  
HOPING HE COULD  
FIND US SOME  
WORK.









...LOOKS  
LIKE THIS IS  
ACTUALLY  
THEIR  
SECOND  
TRY...



WELL...

MAN, IF  
THEY'RE  
COUNTING  
ON THIS TO  
SAVE THEIR  
TOWN,  
THEY NEED  
SOME MORE  
IDEAS.



BUT THE MAYOR  
POINTED OUT HOW  
PEOPLE MIGHT SAY  
IT'S MISLEADING,  
SEEMING AS IT'S  
ONLY A FISH AND  
NOT ANY KIND  
OF RICE.

WE DID THINK  
ABOUT TRYING  
TO PROMOTE  
THE LOCAL  
RICEFISH...



NEITHER  
HAVE I!  
LET'S TAKE  
A LOOK.

COME TO  
THINK OF IT,  
I'VE NEVER  
SEEN ONE...



HEY! FUCK  
THE RICEFISH!  
LET'S GO SEE  
THAT ALIEN  
CORPSE!



...YOU BOYS  
WANNA SEE  
THE RICEFISH?  
WE GOT  
PLENTY OF  
'EM HERE.











NOW I DON'T  
KNOW ABOUT  
THAT I FOUND  
ONE AS A PRIZE  
IN SOME  
CHOCO-LEES  
ONCE

OF  
COURSE  
THEY  
AREN'T  
REAL!

HUNT? YOU  
MEAN  
TSUCHIKO  
AREN'T  
REAL?



I'M GETTING  
A STRONG  
SPIRITUAL  
PRESENCE  
FROM IT.

HEY, SOMETHING'S  
GOING ON HERE.  
I'M WONDERING IF  
IT REALLY IS JUST  
A MONKEY.



—NO!-LEES  
**SHIT!!**



HUNT?

...HUNT?  
ARE YOU  
SERIOUS,  
KARATSU?



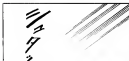
I-TAKHHH-  
AHH? WHAT, YOU  
THINK I'M SOME  
KINDA SHRIMP,  
SUPERSTITIOUS  
BUMPIN' ROUND  
HERE, I DO THE  
PRETERNATURAL  
HOKIN--

OH... SEE,  
MY FRIEND  
KARATSU  
HERE...  
HE'S AN  
IDOT...



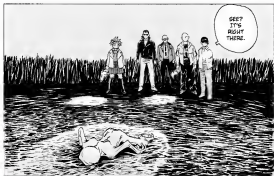


















DO YOU TRY  
TO TELL ME HE  
WAS SOME KINDA  
**CHIMPANZEE**  
**ABDUCTEE?** I FEEL  
SORRY FOR THE  
LITTLE FELLA,  
GITTIN' THERE EATIN'  
HIS BANANA, WHEN  
ALL OF A SUDDEN  
THIS UFO...

GAMP,  
HUNK?



...IT'S A  
CHIMP,  
RIGHT.

SERIOUSLY, WE  
AND STUDIED  
THE HOWARDS IN  
FORENSIC  
ANTHROPOLOGY.  
THE TEETH, THE  
SKULL, THE  
SKELETON...



IDENTIFIED  
HUNK??

HUNK?

IT'S NOT A  
UFO ANY  
MORE. WE  
IDENTIFIED IT.

*Well actually  
I called  
Shaky and  
she looked it  
up online.*



**SOVIET SOVETSKOY  
SOYUZSKOY  
REPUBLIC--  
ABBREVIATION  
PRONOUNCED: **USSR**  
**USS** **USS** **USS**,  
SPELLED IN CYRILIC  
**СССР**--BETTER  
KNOWN AS THE  
FORMER SOVIET  
UNION.**



THE  
SPACECRAFT,  
I GUESS IT  
REALLY DID  
EXIST, BUT IT  
DIDN'T COME  
FROM THAT  
FAR AWAY.



45 YEARS AGO  
WOULD HAVE BEEN  
JUST WHEN THE  
SOVIETS AND  
AMERICANS  
STARTED TO SEND  
MEN INTO SPACE.  
BUT BOTH  
COUNTRIES TESTED  
WITH MONKEYS  
FIRST...



W-E-E-E-L-L-L, COULD  
BE...SEE, TRUTH TO  
TELL, THEIR TOYOTA  
BROTHERS GOT RID  
OF THAT FLYING SAUCER  
WRECKAGE REAL  
QUICK. FOLKS SAID IT  
WAS SUSPICIOUS, THE  
WAY THEY SOLD THAT  
PRICELESS RELIC.  
SILENT PROOF THAT  
MAN IS NOT ALONE IN  
THE UNIVERSE, TO A  
SCRAP DEALER

That's all  
on drops a  
corner? Tell  
me if you have  
the same  
stand!



THAT WOULD  
EXPLAIN THE  
VISION OF  
OUTER SPACE  
THE MONKEY  
HAD.

...AND THIS  
GUY MUST  
HAVE BEEN  
ONE OF  
THEM.



...NOT TO  
MENTION HIS  
KNOWLEDGE  
OF AN ALIEN  
TONGUE.

CAPTAIN, THIS IS  
HIGHLY ILLUSORY!  
YOUR THEORY  
FAILS TO TAKE  
INTO ACCOUNT THE  
FACT THIS MONKEY  
MADE FOR OUR  
CROP CIRCLES...



THAT  
"STATIC"  
WAS THE  
ALIEN  
TONGUE,  
A SCRIBE.



THE ONE  
WHO LOOK  
LIKE JOEY  
RAMONE  
WITH A  
BUZZ CUT?

BUT...

I PLANNED...  
SOUNDED MORE  
LIKE RUSSIAN  
WITH STATIC TO  
ME. I'VE SEEN  
THOSE RUSSIAN  
MOB GUY'S  
HANGING OUT IN  
KABUKI-CHO...  
Y'KNOW, THOSE  
DUDES DRESSED  
FROM HEAD TO  
TOE IN DENIM?



YATA, YOU'RE  
THE ALIEN  
CHANNELER,  
AREN'T YOU?  
WHY DON'T YOU  
TALK TO IT?

MAKE A DEC!  
I'M STILL  
PUTTING  
ON ITS  
FOUNDATION!



THEN I  
GUESS  
WE NEED  
KARATE  
TO TALK  
TO IT  
AGAIN.

DECIPHER  
IT AND WE  
CAN FIGURE  
OUT WHAT  
COMMAND  
DEE JERRY  
HERE WAS  
SAYING



HMM...  
WELL, IT  
COULD  
BE...

I KNOW  
HOW THE  
BOY FEELS.  
WE ONLY GET  
ONE CHANNEL  
UP HERE  
OURSELVES.

UH, NO...I  
CAN ONLY  
CHANNEL  
THIS GUY.



AND WHAT'S  
IMPORTANT IS  
COMPATIBILITY IF  
THU CAN SYNC WITH  
ITS MIND THE WAY HE  
CAN WITH MINE. IT  
DIDN'T MATTER  
WHETHER IT'S TWELVE  
FEET OR TWELVE  
PARSECS--A UNIT OF  
DISTANCE NOT TIME  
I MIGHT ADD

MONKEY MAN  
I CAN'T WAIT  
FOR THE APES  
TO TAKE OVER  
YOUR PLANET  
THAT'S COMING  
HAPPEN I  
MEAN, YOU DO  
KNOW THAT  
RIGHT?



HOLD ON...YOU  
TOLD ME ONCE  
THAT ALIEN ON  
YOUR HAND IS  
REALLY LIGHT  
YEARS AWAY,  
RIGHT?



RIGHT! SO  
WHY CAN'T  
YOU TALK  
WITH THIS  
MONKEY  
THAT'S RIGHT  
HERE?

TRAVELLING  
WITHOUT  
MOVING  
SUCKS.  
TRAVELLING  
WITHOUT  
MOVING


















Master Model Download  
Data units completed: 100  
Total run time: 00:00:10.000



0.000

Power

0.000

I GOT IN TROUBLE WITH SOME OF THE PEOPLE INVOLVED... AND THE PROGRAM ON THAT PISC IS THE RESULT.

ing data  
or drift  
ency re  
best Po  
8 Hz of  
best Gu  
8 Hz of

THE MOST FAMOUS EXAMPLE OF IT IS THE SETHNAWANG PROJECT BASED OUT OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY. THEY PUT A PROGRAM ON A SCREEN-SAYER VOLUNTEERS CAN DOWNLOAD, AND HELP THEM EXAMINE RADIO SIGNALS THAT COULD BE FROM INTELLIGENT LIFE.

01\_25\_2007

Search for Extraterrestrial Intelligence at HOME

Press F1 for info  
<http://sethna.wang.berkeley.edu>

Data Analysis

Set & Info

WELL...



THERE ARE MEN OF SCIENCE! HOW'D YOU GET THEM TO AGREE TO THIS DUMBOLD SCHEMERY?

SO WHAT ARE YOU SAYING... WE'RE GOING TO EXPLOIT THIS SYSTEM FOR OUR OWN PRIVATE BENEFIT?

HA.





...FORTUNATELY, A LOT OF THEM LIKE TO LOOK AT DEAD DOGS.



# ANIMALS FIRST (TRAVELERS?) IN SPACE/SEVEN HUNDRED THOUSAND KILOMETERS AROUND EARTH

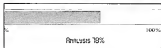




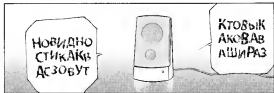




WHO ARE  
YOU...?  
WHAT IS  
YOUR  
NAME?



WHO ARE YOU?  
WHAT IS YOUR NAME?





TRANSLATION ■

お  
お  
お



**(SELF/IDENTITY) TERM XXXX (QUERY)**

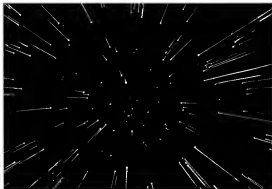




**(QUERY) TERM (MONKEY) IDENTITY  
ENDED BIOLOGICAL PROCESS**

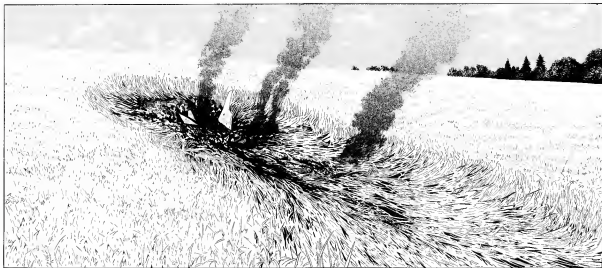
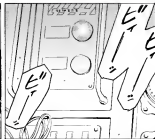


**(SELF/IDENTITY) NOT (BIOLOGICAL?)  
PROCESS (SELF/IDENTITY)  
CONTINUOUS TRANSMISSION  
(SIGNAL?) RELAY NETWORK**



**ORGANIC (MINDS/SPECIES?) NODES OF  
NETWORK (SELF/IDENTITY) ATTEMPTED LINK  
TO ORGANIC (MIND/SPECIES?) IN ORBIT**







IF WE HELP  
THIS BODY,  
CAN YOU  
RETURN TO  
SPACE...?



THE ENCOUNTER  
MUST HAVE  
PANICKED THE  
MONKEY...HE  
RE-ENTERED AND  
CRASHED...AND  
THE ALIEN'S STILL  
INSIDE HIM.

## **CANNOT RETURN TO SPACE WITHIN (ATMOSPHERE/OZONE)**



YEAH,  
AT THE  
SOUTH  
POLE, YOU  
PLANNING  
ON GOING?

I HEARD  
THERE WAS  
A HOLE IN  
THE SKY  
SOMEWHERE  
OR AT  
LEAST, THAT'S  
WHAT ODD  
SAYS.

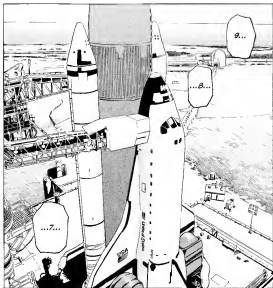
I THINK I  
UNDERSTOOD  
THAT...HMM...  
AIR'S TOO  
THICK DOWN  
HERE OR  
SOMETHING  
...?



## RETURN (SELF/IDENTITY) TO SPACE (COMPENSATION/EXCHANGE) FOR RETURN









...AND LIFTOFF...  
LIFTOFF OF THE  
SPACE SHUTTLE  
DISCOVERY AND  
FOR JAPAN, THIS IS  
NO ORDINARY  
MISSION, AS WE'RE  
ABOUT TO LEARN  
BACK IN THE  
STUDIO...



...NOW WE  
TAKE YOU  
CLOSER TO  
HOME.

THAT'S RIGHT.  
YOU'VE JUST  
BEEN OUR LIVE  
COVERAGE  
FROM THE  
KENNEDY  
SPACE CENTER  
IN FLORIDA...



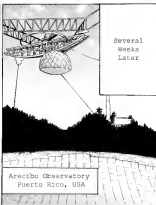
YES, TO THE  
LITTLE TOWN OF  
OYAMADA, WHICH,  
BELIEVE IT OR  
NOT, HAS SOME-  
THING VERY  
PRECIOUS RIDING  
ON THE SHUTTLE  
RIGHT NOW.

LET'S HAVE  
A LOCAL  
REPRESENTA-  
TATIVE TELL  
US ALL  
ABOUT IT.

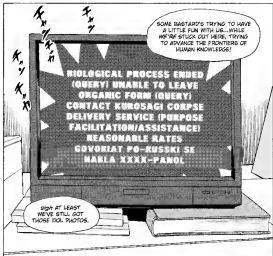












*This is a story  
I heard from  
a friend of a  
friend. Maybe  
you've heard  
it too.*



*A young man's on  
vacation, back-  
packing through  
China. He takes the  
wrong bus and  
ends up in a village  
God knows where.*



*The day he's  
about to leave, a  
villager gives him  
a smile. "We have  
a special place  
here for locals  
only. But we'd be  
honored if you  
could have a  
drink with us  
before you go."*

*Before he  
knows it,  
he's been  
there a  
week. A  
foreigner's  
a novelty;  
people there say,  
and he  
makes friends.*



*But he doesn't  
want to walk the  
same old tourist  
trail anyway.  
He's come to  
discover the  
unexpected.*





*Well, it's not  
like he's  
never seen  
one before.  
You can find  
them in any  
gift shop in  
Japan. But  
he's realized  
all this very...*



*They take a  
little trail up  
into the woods.  
At the end  
there's a kind  
of shack—with a  
sign over its  
door that says  
"DARUMA"*



*Inside, it's a bar.  
The patrons sit  
around with cups  
of homebrew. It's  
not under the  
tin roof, and  
there is the  
sweet smell of  
drunken sweat.*



*And he  
drinks—*



*It has no  
arms or  
legs.*

*A daruma...  
is a roly-  
poly doll.*



*The daruma is  
in the center  
of the room.  
The men laugh  
and joke as  
they face  
toward it.  
Now he too  
looks closer.*

*She hardly  
seemed to be  
alive—but the  
links of the  
chain would  
clank and  
rattle as she  
drew another  
ragged breath.*



*That she  
was once a  
Japanese  
student like  
him, and  
that she  
wanted to  
go home.*



*And her dry  
voice croaked  
and whispered  
as she said—*

*Trying to  
get the  
strength to  
raise her  
head and  
face the  
stranger.*



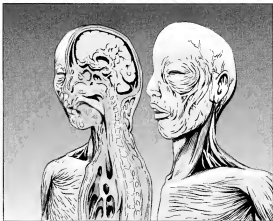


Ord  
あなたが死んだら

if you should die





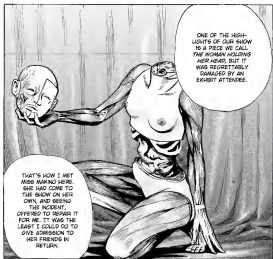


















LIKE, THIS IS WHY I *don't* want you guys to come.

TOO LATE NOW.



...THESE DISPLAYS ARE OFTEN OBTAINED BY PAYING PEOPLE ABROAD FOR PERMISSION TO USE THEIR DEAD FAMILY MEMBERS... AND STUFF.

OH... I'VE BEEN ASKED TO NOT TALK ABOUT THIS, BUT...



WELL, IF THAT'S TRUE, THEN IT'S RIGHT UP OUR ALLEY.



NO...HE'S KIND OF AN ACQUAINTANCE.

SO WHO IS IT? A PROFESSOR AT THE UNIVERSITY?

THAT'S GREAT, BECAUSE I DON'T THINK I COULD DEAL WITH BABEL FISH AGAIN.

SOMEONE WHO SPEAKS MANDARIN...? WELL, I DO KNOW OF ONE...





CAN YOU  
REALLY  
SPEAK  
MANDARIN?

YOU KNOW,  
YOU GUYS  
HAVE BEEN  
CHATTING IT  
UP WITH A  
WHOLE LOT  
OF PARTS  
LATELY.



AND  
THAT'S  
WHY YOU  
CALLED ME  
HERE...?



I WORK FOR THE  
SHINJUKU MUNICIPAL  
GOVERNMENT, AND WAS A  
COP THERE BEFORE--IT'S  
ABOUT AS INTERNATIONAL  
A CITY AS YOU CAN GET.  
I SPEAK MANDARIN,  
ENGLISH, SPANISH, AND  
SOME TAGALOG...  
COLLEGE BOY.

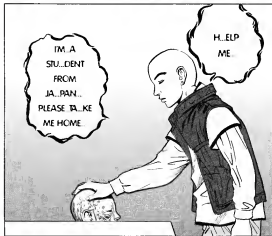


...ALL  
RIGHT.

DON'T MIND  
HIM, MR.  
SASAYAMA.  
SO WHAT DO  
YOU SAY? CAN  
YOU HELP US  
OUT?



LET'S  
GIVE IT  
A TRY.









BUT THAT STORY  
WAS MADE UP,  
NUMATA.  
ANYWAY, WHAT  
HAPPENED TO  
THE GIRL WAS  
TOTALLY  
DIFFERENT.

I MEAN,  
BEHIND THE  
LEGEND.  
DOESN'T  
IT SOUND  
SIMILAR...?

MAYBE...  
MAYBE  
SHE'S THE  
REAL  
PERSON?



SO THEY'LL TELL  
YOU WHAT SOUNDS  
LIKE MOST OF THE  
TRUTH TO GET  
YOU OFF THEIR  
BACK...BUT THEN  
SNAP OUT THOSE  
FEW CRITICAL  
DETAILS THAT  
WOULD MAKE  
THE CASE.

HA...  
POSSIBLE.  
PEEPS USE  
THAT  
STRATEGY  
ALL THE TIME  
WHEN YOU  
QUESTION  
THEM,  
KNOWING THE  
POLICE HEAR  
RUMORS  
TOO.



...MAYBE THEY'RE  
GETTING IT UP SO  
IT'S KIND OF LIKE  
THE URBAN LEGEND  
ON PURPOSE. SO IF  
PEOPLE WHO HEAR  
ANY RUMORS STOP  
TO THINK...THEY'LL  
END UP ASSUMING  
IT'S FAKE.



I THINK THE  
PROBLEM IS A  
LOT SIMPLER...



...IF YOU LOOK INTO  
THE CO-SPONSORS,  
THEY'RE ONLY  
PUTTING UP MONEY  
AND SPACE. NONE OF  
THEM ARE ACTUALLY  
INVOLVED IN  
PREPARING THE  
EXHIBITS.



I DON'T THINK  
SO, SUPE.  
THEY'VE GOT  
SOME PRETTY BIG  
CO-SPONSORS...  
MEDICAL  
COMPANIES...  
HEALTH SCIENCE  
SCHOOLS...I MEAN,  
THIS HAIT A  
BIG BUSINESS,  
Y'KNOW.

WHAT ARE YOU  
TRYING TO  
SAY...THAT THE  
EXHIBITION'S  
SPECIMENS ARE  
MADE UP OF  
ADORNATED  
PEOPLE...?



I FIND THAT INTERESTING.



BUT IT'S THE SCHOOL RECORDS THAT REALLY CLINCH IT.



HIS NAME IS JAPANESE, BUT THEIR COMPANY'S SERVERS ARE IN CHINA. I CAN'T GET ANY DOMESTIC INFORMATION ON THE WWW. NOT EVEN AN ADDRESS OR PHONE NUMBER.

THAT IS THE SOLE CONTRIBUTION OF THE MUMOKUSA BIOLOGICAL PRESERVATION & RESEARCH FACILITY.



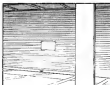
WHAT ARE WE WAITING FOR?

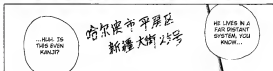
THERE WAS IN FACT A GIRL BY THE NAME SHE GAVE US...A COLLEGE STUDENT WHO DISAPPEARED IN CHINA LAST YEAR.



ALL RIGHT! SOME REAL WORK FOR A CHANGE!

LET'S GO DOWN THERE, AND WE'LL BUST OUR NEW CLIENT OUT FROM THAT CREEP FASTER THAN YOU CAN SAY "LAMINATED!"





















WHAT'S SHE MEAN,  
BE CAREFUL?



HURRY ON,  
JUST THAT SASAKI  
SAID  
WE SHOULD  
BE CAREFUL.

SO...IT'S  
JUST THAT  
WHAT...?



...CONSPIRACY  
THEORY  
STUFF...LIKE  
THEY'RE MORE  
THAN JUST A  
BUNCH OF  
UNSCRUPULOUS  
SHOWMEN.

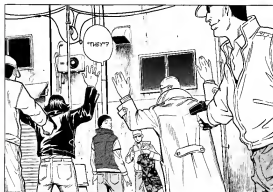
WELL, SHE'S  
GETTING A GLUTE,  
BAD FEELING,  
ABOUT  
NINOKUNSA. THERE'S  
SOME WEIRD RUMORS  
FLOATING AROUND  
THEIR COMPANY...





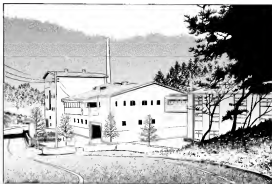
















IN SUCH A TIME IT WAS POSSIBLE TO MAKE DEALS WITH FORMER ENEMIES--NOT UNLIKE THE NAZI SCIENTISTS, NOT TO ESTABLISH A SAFE HAVEN HERE, IN THIS LITTLE TOWN.



IT WAS A VERY CONFUSED TIME IN CHINA...NO SOONER DID THE WAR AGAINST THE JAPANESE END, THAN THE CIVIL WAR BETWEEN THE NATIONALISTS AND COMMUNISTS BROKE UP AGAIN.

MANY JAPANESE TRIED TO GET HOME--SOME COULDN'T. SOME WERE CAPTURED BY THE RUSSIANS, SOME BY THE CHINESE...SOME EVEN TOOK UP ARMS AGAIN AND FOUGHT FOR ONE SIDE OR THE OTHER.



BUT WE REMAIN PROUD COMMANDERS OF SICKNESS, OF PAIN, AND OF DEATH. AND FOR EVERY ONE OF US THEY TAKE, WE WILL IN OUR LIVES TAKE MANY.

THAT IS HOW IT BEGAN, SIXTY YEARS AGO--A SMALL EXTENDED FAMILY. FIRST THE DOCTORS, THEN THEIR CHILDREN, THEN THEIR GRAND-CHILDREN. BECAUSE OF OUR WORK, WE TEND TO DIE FAIRLY YOUNG, YOU SEE. THERE ARE ACCIDENTS...LUCK RUNS OUT.



AS I SAID, WE  
ARE PROUD OF  
OUR WORK. IN  
THE OLD DAYS  
OUR MATERIAL  
WOULD HAVE  
DISAPPEARED  
INTO A GAS  
OVEN.

WHY, WE DID NO  
SUCH THING. MR.  
KARATELL, ANY  
MORE THAN YOUR  
FIRM DOES...YOUR  
POWERS POSED A  
RISK TO US, SO IT  
WAS NECESSARY TO  
ARRANGE A STING  
TO BRING YOU  
HERE.



NOW, THEY CAN  
BE FLAUNTED  
OBJECTS--STILL  
EARNING US  
MONEY IN A  
WORLD HUNGRY  
FOR SPECTACLE.



AREN'T YOU  
KIND OF STUPID  
TO ADVERTISE  
YOURSELVES  
TO THE  
GENERAL  
PUBLIC?

FOR DECADES WE  
SERVED ONLY  
GOVERNMENTS.  
NOW COMMERCE  
IS THE ORDER OF  
THE DAY. THE  
GRANDCHILDREN  
CAN PROVIDE  
RESEARCH WORK  
UNAVAILABLE  
ELSEWHERE...



NO, MR.  
KARATELL, SUFFERING  
COMES  
FROM THE  
DESIRE FOR  
POWER...  
AND THE  
WILLINGNESS  
TO LOOK,  
YET NOT  
SEE.



IT'S BECAUSE  
OF PEOPLE  
LIKE YOU THAT  
SUFFERING  
CONTINUES  
EVEN AFTER A  
WAR ENDS.







YOUR  
PARALYSIS WILL  
LAST ABOUT  
FOUR HOURS,  
WHICH SHOULD BE  
ENOUGH TIME FOR  
THE PROCEDURE.  
WHAT DO YOU  
THINK, MISS  
MAKINO?



HAVE YOU EVER  
SEEN THE BODIES  
PRESERVED IN THE  
MUSEO CAPELLA  
SANDEVERO? A  
MARVELOUS  
ACHIEVEMENT OF  
THE PRINCE, WHOM  
I CONSIDER MY  
SPIRITUAL  
FOREBEAR...

I'M SORRY, THAT  
WAS MOST  
UNSCIENTIFIC OF  
ME...I'M JUST LOOK-  
ING DOWN AT YOUR  
BODY, AND WONDER-  
ING WHAT TO MAKE  
OF IT...WHAT TO  
REMOVE...WHAT TO  
REVEAL. YES, YOU  
WILL BE TRULY  
MAKED THEN



SURELY YOU  
RECOGNIZE THESE  
TOOLS FROM  
YOUR WORK WITH  
CORPSES? I'LL  
BET THE DEAD  
WOULD BE  
FRIGHTENED IF  
THEY COULD SEE  
THEM.

















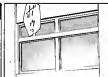
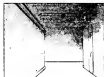














THEY DON'T  
EVEN GET TO  
SMELL LIKE  
BURNING  
FLESH...THEY  
STINK LIKE  
BURNING  
PLASTIC.



THE SPECIMENS  
THAT CAME INTO  
THE OPERATING  
ROOM...I THINK  
THAT'S WHAT  
THEY SAID TO  
ME...

THEY  
TALKED  
TO  
YOU?!



HEY  
WE'RE  
SUCKING  
UP SOME  
BURNING

I'LL TELL  
YOU WHAT  
STINKS...THIS  
TURNED OUT TO  
BE ANOTHER  
GAMBITTY JOB!



HUH?

SASUYAMA...?  
WHAT DOES  
LIKE...PROGRAM FOR  
CHEN MIN... FORD  
FOR I BUNCH  
MEANT?





昨日までの顔

the look i had 'til yesterday









IN A  
NOVEL.

ROSA  
WATAYA  
SAID  
THAT.



YOU DO  
KNOW SHE  
WAS  
JOKING,  
RIGHT?



IF THERE'S  
THE LEAST  
CHANCE SHE  
WAS SERIOUS,  
THERE'S  
MONEY IN IT  
FOR US.



SO WHEN A  
CHERRY TREE  
IS IN FULL  
BLOSSOM...THAT  
MEANS THERE'S A  
CORPSE BURIED  
BENEATH, RIGHT?





IN THE EIGHTH YEAR OF SHOWA, THE MURDERER WAS CAUGHT AND CONFERSED...BUT NOT ALL THE INFANTS WERE ACCOUNTED FOR. THE STORY'S ON THAT PLaque, IF ANYONE BOTHERS TO READ IT.

西岸山公園



THAT WAS JUST THE NUMBER OF BODIES THEY FOUND AROUND. IT STARTED WITH THE MAY PARENTS WERE PUTTING UP THEIR CHILDREN FOR ADOPTION BACK THEN. INSTEAD OF THEM BEING PAID, THEY WOULD PAY WHOEVER TOOK THEIR CHILD.

IT WAS A NOMINAL FEE, SUPPOSED TO BE USED TO HELP WITH ITS UPRISING. BUT CHILDREN WERE GETTING KILLED BY THE DOZEN FOR THAT MONEY.

昭和八年、殺人犯が捕縛され、首謀者として処刑された。しかし、この事件で犠牲となった子供たちの数は、発見された数に過ぎない。当時、五月の親たちは、子供を養子に出す代わりに、養子料を支払っていた。その代りに、子供たちは殺害され、数え知れない数に上った。その代りに、子供たちは殺害され、数え知れない数に上った。



HEH.



ACTUALLY, I WAS THINKING MORE OF JUST HAVING SAKAYAMA GET THE CITY TO GIVE THEM A PROPER BURIAL... BUT HE'S NOT GOING TO FIND ANYTHING.



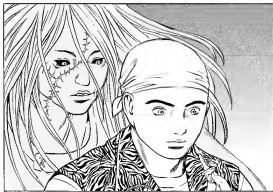
AND THOSE CHILDREN WERE ADOPTED WITHOUT ANY OFFICIAL PAPERWORK, RIGHT? HOW ARE WE SUPPOSED TO FIND THEIR FAMILIES...?

EIGHTH YEAR OF... SO WE'RE TALKING THE 1930S, RIGHT? EVEN IF WE DID FIND A BODY, IT WOULD HAVE BEEN SOME LONG AGO. I DON'T KNOW IF THE SPIRIT WOULD LINGER...

















—SO AREN'T YOU THE  
LEAST BIT  
CURIOUS  
TO FIND  
OUT...  
WHAT'S IN  
THE LOCKER?



HOWEVER, I GOT  
LUCKY CHECKING  
LOST-AND-FOUND  
OFFICES, AND THAT  
GOT IT NARROWED  
DOWN TO A JR  
STATION IN EITHER  
SHINJUKU OR  
YAMANOTE.

FROM THE ENGRAVINGS  
ON THE KEY, I'VE  
TRACKED DOWN THE  
NAME OF THE COMPANY  
THAT MADE IT AND  
WACKED INTO THEIR  
SITE. THAT DIDN'T TELL  
ME TOO MUCH. THIS  
TYPE OF KEY IS IN USE  
AT 86 LOCATIONS  
THROUGHOUT TOKYO.



WELL, YOU'VE  
CERTAINLY  
CARRIED  
YOUR END.  
I'M SURE WE  
CAN FIND IT  
FROM HERE.



DO WE EVER MAKE  
ANY MONEY?  
ANYWAY, JUST A  
SIMPLE KEY...NOT A  
BODY OR EVEN A  
PART OF ONE...GET  
OFF NUMATA'S  
DOWNING, AND  
KARATE'S  
PERCEPTIONS...



BUT IS  
THIS THING  
GOING TO  
MAKE US  
ANY  
MONEY?













I'M  
GOOD  
WITH  
KIDS.



IF IT'S  
OKAY...



...I HADN'T  
THOUGHT  
OF THAT.  
WHAT DO  
YOU THINK,  
KARATE-SU?

BUT...BUT,  
IT'S A  
BABY...  
THEY CAN'T  
EXACTLY  
TALK, YOU  
KNOW...



HEY, MAKINO.  
TAKE A  
PICTURE,  
WILL YOU?

YOU'RE  
RIGHT...IT'S  
MUCH TOO  
YOUNG TO  
SPEAK.



WELL...?  
WHAT'S  
HAPPENING  
...?







I THINK WHAT  
YOU'RE SEEING  
IS THIS BABY'S  
MEMORIES.



ARE YOU  
KEEPING  
HER?

NO...  
IT'S  
REAL.



I GUESS...  
SHE'S  
SMILING...

THEN  
THIS  
WOMAN  
IS...THE  
MOTHER  
...?



*THIS IS  
A JOB!  
DOESN'T IT  
LOOK LIKE  
A JOB TO  
YOU?*



WELL, WE  
COULD GO  
AROUND AND  
SHOW IT  
TO...YOU KNOW,  
THOSE DOCTORS  
THAT MAKE THE  
BABY COME OUT.  
THE OBSTACLE  
GUYS.

LIKE, WHAT'S  
IT GOING TO  
PAY US IN-  
formation? AND  
HOW ARE WE  
GOING TO  
IDENTIFY THE  
MOTHER?



DO YOU  
SUPPOSE THE  
BABY STILL  
WANTS TO SEE  
HER? BECAUSE  
I THINK SHE'S  
THE ONE WHO  
KILLED IT...AND  
CAST IT AWAY.



SO WHAT  
DO WE  
DO...?



I  
DUNNO...  
TEN?

DO YOU MEAN  
DISSEMINATION?  
AND DO YOU  
KNOW HOW MANY  
THERE ARE IN  
THE GREATER  
TOKYO AREA--  
POPULATION  
36 MILLION  
PEOPLE??



HOW DO WE  
EVEN KNOW  
SHE WENT TO  
A HOSPITAL  
TO HAVE THE  
BABY?

CAN'T WAIT TO  
SEE 'THOSE DOGS'  
REACTION WHEN  
MR. SEATED HERE  
ASKS THEM  
ABOUT THE BEST  
PICTURE HE  
CAUGHT ON HIS  
CELL PHONE?



PICTURES...  
CAMERA...



...CAN  
YOU  
REALLY  
DO  
THAT...?



I WASN'T  
REALLY  
LOOKING, BUT  
I'M SURE  
THEY MUST  
HAVE HAD  
SOME...

KARATSU,  
DO YOU  
REMEMBER IF  
THERE WERE  
ANY SECURITY  
CAM'S NEAR  
THE CON  
LOCKERS...?



IF SHE  
FEELS  
GUILTY  
ENOUGH...  
YES.



SO, HAS THE MOTHER SHOWED, KARATE-SU?

NO SAGA OF HER YET.



GOT YOUR LUNCH ORDERS, GUYS.

カ  
フ  
☆

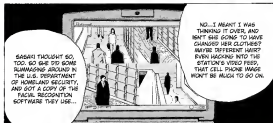
HEY, THANKS.



I SENSE SHE'S GOING TO COME BACK TO THE LOCKER. SHE'S CONFLICTED-- OTHERWISE SHE MIGHT HAVE JUST PUT IT IN THE TRASH, OR BURNED IT.



DO YOU REALLY THINK WE'RE GOING TO FIND HER THIS WAY, THOUGH...?



SASAKI THOUGHT SO, TOO. SO SHE DID SOME SUMAMING AROUND IN THE U.S. DEPARTMENT OF HOMELAND SECURITY, AND GOT A COPY OF THE FACIAL RECOGNITION SOFTWARE THEY USE...

NO...I MEANT I WAS THINKING IT OVER, AND ISN'T SHE GOING TO HAVE CHANGED HER CLOTHES? MAYBE DIFFERENT HAIR? EVEN HACKING INTO THE STATION'S VIDEO FEED, THAT CELL PHONE WAGE WON'T BE ABLE TO GO ON.







HURRY BUT  
IT'S GOT  
LEFT-HAND  
STEERING,  
AND I'M NOT  
A VERY GOOD  
DRIVER,  
AND--

JUST  
DO IT,  
CRAFFT!



KATA!  
QUICKLY  
BRING THE CAR  
AROUND!



E-BLIT...

OKAY, IF  
YOU FINALLY  
FIGURED OUT  
WHERE THE  
GAS PEDAL  
IS, GO AFTER  
THAT MARCH!



MOVE IT!  
OVER THERE!  
YEAH, THAT'S  
RIGHT! MOVE IT!  
MOVE IT!  
MOVE IT!



YEEEE-  
HAW!

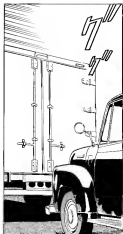


MAYBE YOU  
MISSED IT  
BECAUSE  
IT'S RIGHT  
UNDER  
YOUR  
FOOT!









MAN...WE'RE  
GONNA LOSE  
HER...



HEY, YOU'RE  
SLOWING  
DOWN ALL OF A  
SUDDEN! DON'T  
LET THAT  
TRUCK BLOCK  
US OFF! FLASH  
YOUR LIGHTS  
AT HIM!



W-WH-HEY, LET GO,  
MUMBA! I'M  
TRYING MY  
BEST, OKAY?  
IT'S JUST--

...GIMME  
THAT WHEEL!  
MOVE  
OVER!

HUH? I'M  
NOT DOING  
ANYTHING!











THE INFANT  
SHE KILLED IS  
THE CHILD OF A  
WOMAN NAMED  
SHIZUKA  
YAMADA.

THAT WOMAN  
YOU WERE  
FOLLOWING IS  
NAMED YUKIE  
ONODA. SHE  
NEFT MARRIED,  
AND HAS  
NEVER HAD  
ANY CHILDREN.



SO WHAT  
DOES SHE  
NEED AN  
INVESTIGATOR  
FOR, MR...?

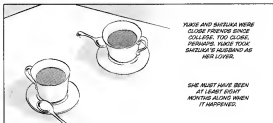
APPARENTLY WE  
JUST SAW HER  
AT THE STATION.  
SHE KILLED HER  
BABY AND PUT  
ITS BODY IN A  
COIN LOCKER.



I'M AFRAID  
YOU'RE  
MISSING A  
FEW OF THE  
DETAILS.



WHAT...?



YUKIE AND SHIZUKA WERE  
CLOSE FRIENDS SINCE  
COLLEGE, TOO CLOSE,  
PERHAPS. YUKIE TOOK  
SHIZUKA'S HUSBAND AS  
HER LOVER.

SHE MUST HAVE BEEN  
AT LEAST EIGHT  
MONTHS ALONG WHEN  
IT HAPPENED.













SHE SMOOTHERED THE BABY AND HID IT IN THE LOCKER...BUT IT WAS NEVER HER OWN.

BUT THERE'S A LIMIT TO HOW LONG A SPIRIT CAN RIDE THE BODY OF THE LIVING. ONE DAY, YUKIE REGAINED CONTROL.



THE SPIRIT OF SHEILKA YAMADA ENTERED INTO THE BODY OF HER MURDERER...AND USED HER TO RAISE HER CHILD.



WAIT, ARE YOU TRYING TO TELL ME THAT YOUR CLIENT IS...

HMP?



YEAH, NO SPOOKY VIBES.

WHAT?

SO THE GHOST WAS RAISING THE BABY...? DON'T TELL ME THERE'S A STORY ABOUT THAT AS WELL...



AND FROM THIS POINT ON, THE JOB IS MINE.

A GHOST, YES SHEILKA YAMADA'S.





THEY'RE  
BOTH RIGHT  
THERE IS  
FRONT OF  
US.



IN MY  
HANDS. IT  
IS DEAD  
NOW.



SHE SHE  
KILLED MY  
BABY...



"LET HER  
GO?" IS  
SHE  
HERE?

YES, SHE  
KILLED HER.  
NOW LET HER  
GO, AND BE  
ALSO AT  
PEACE.

SHH...  
YES.





FROM  
HAND...TO  
CORD...



STAND  
BACK, MR.  
KARATE!

WHAT  
THE--?!

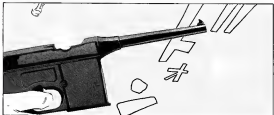


DEAD  
BODIES  
ENTWINE,  
GRIPPING  
THE  
STRUGGLER.



WITH MY  
GUN I  
ADMIRER  
YOU, I  
SEVER AND  
I SEPARATE  
YOU.











ALL THAT'S  
ALL A BIT  
RELATIVE,  
ISN'T IT, MR.  
KARATSU...?

WHAT,  
LIKE AN  
ENDOCRIST?  
NO OFFENSE,  
BUT YOU'RE  
KIND OF A  
MISSED.



...MY NAME IS  
REIJI AKIBA.  
I'M A PRIVATE  
INVESTIGATOR  
WHO SPECIALIZES  
IN THIS KIND  
OF WORK.



OK. WHY DIDN'T  
I STOP YOU  
EARLIER, YOU'RE  
SAYING? WELL,  
THERE'S TWO  
REASONS. ONE,  
I DRIVE A  
SCOOTER...



I DON'T MEAN  
YOUR POWERS,  
DUDE. YOU KNOW  
WE HAD THE BIRD.  
YOU FOLLOWED US  
FROM THE STATION.  
WHY DRAG US OUT  
ALL THE WAY  
OUT HERE?



KARATSU...  
I SPEAK OF  
THE ONE WHO  
STANDS  
BEHIND YOU.



...AND,  
WELL, THE  
OTHER, I  
WAS VERY  
CURIOUS  
ABOUT THAT  
INDIVIDUAL.



WHO...?

?

12-16



I HAVE  
NO IDEA.



...SO I'M  
HAUNTED  
BY A  
GHOST,  
TOO?

HA.



BUT IF YOU LIKE,  
YOU CAN SEE  
FOR YOURSELF.  
I TOOK YOUR  
PICTURE AT THE  
TRAIN STATION.

...PHOTO?



IT SEEMED TO  
ME AS IF THE  
PERSON TOOK  
A SPECIAL  
INTEREST IN  
THIS CASE...

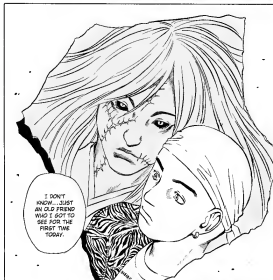


IF YOU  
LIKE, I CAN  
HELP YOU  
FIND IT.



...OR  
PERHAPS--  
THERE IS  
SOMETHING IN  
THIS AFFAIR  
THAT HOLDS  
A CLUE TO  
PUTTING A  
NAME TO  
THAT SPIRIT.



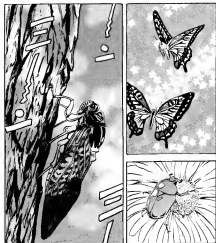




ささやかな欲望

humble desires

















**AWWW,  
MAN...!**









OH, MY  
GOD...

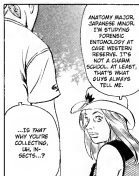


hrrk!

GOOD...  
CRASH  
ONE...  
NINATE.



YOU...AH??...  
SEEM AMPFULLY  
KNOWLEDGE-  
ABLE ABOUT  
THIS STUFF...



ANATOMY MAJOR,  
JAPANESE MAJOR.  
I'M STUDYING  
FORENSIC  
ENTOMOLOGY AT  
CASE WESTERN  
RESERVE. IT'S  
NOT A CHARM  
SCHOOL... AT LEAST.  
THAT'S WHAT  
GUYS ALWAYS  
TELL ME.

...IS THAT  
WHY YOU'RE  
COLLECTING,  
UH, IN-  
SECTS...?



...THIS IS  
**GREAT!**  
YOU KNOW,  
THERE'S BEEN  
SURPRISINGLY  
LITTLE  
ENTOMOLOGICAL WORK  
DONE ON THE  
LARVAE OF  
FLESH FLIES.  
THIS HERE IS A  
3RD INSTAR  
LARVA.

I NOTE  
SEVERAL EMPTY  
CASTINGS AS  
WELL... SLOGS  
FROM THE AREA  
TEMPERATURES  
AVERAGING  
AROUND 20° C.  
TO SAY IT'S  
BEEN ABOUT A  
WEEK.

DETECTING THE  
PRESENCE OF  
BEETLES,  
STAPHYLOCOCCI AND  
HISTEROBACILLI.  
EARLY ARRIVAL TO  
THE CORPSE, THEY  
FEED ON THE  
MAGGOTS, WHICH  
ARE OF COURSE  
GUTS JACKY.



SO YOU'RE SAYING THIS GUY GOT DRUNK, CLIMBED A TREE, DIED, HAD HIS EYES PECKED OUT, AND...MAYBE IT'S THE STENCH, BUT I CAN'T QUITE GRASP THE SCENARIO HERE.



NOW THIS IS INTERESTING. LOOK INTO HIS MOUTH. HERE, I'LL OPEN IT AGAIN. SEE THE BEHAVIOR OF THE MAGGOTS? I THINK THAT'S DUE TO ALCOHOL.

UH-HUH. LOOK INTO HIS EYE SOCKETS. NO, CLOSER. I THINK THEY WERE PROBABLY PECKED OUT BY BIRDS EARLY ON.



YOU REALLY EXPECT ME TO TOUCH IT.

AFTER ALL... ALL YOU GOTTA DO IS ASK.

WHAT'S WITH ALL THE COGITATION, KARATE-SUP? I'M SURPRISED AT YOU.



UH...HM. FRANK...BIG HEAD JAPAN MEDICINE MAN...SPEAK WITH SPIRIT OF DEAD! Ugh!

WHAT'S HE DOING --?



IT'S WORK, ISN'T IT? SUCK IT UP.

ALL... AHEAD... RIGHT. GAGGAY!









AND SO YOU  
SPENT THE  
ENTIRE SUMMER  
THERE...AND  
DIDN'T CATCH A  
SINGLE ONE...?



...KIND OF A  
RUSTLING,  
SCUTTling,  
GRAB BAG. SO  
AND 100 YEN  
CRITTERS. WHAT  
I'M TRYING TO  
SAY HERE IS...

WELL...IT'S NOT  
SO MUCH THAT WE  
DIDN'T GET ANY  
BUSTLES.  
BUT THEY WERE  
MOSTLY OF THE  
SMALLER VARIETY,  
RHINOCEROS,  
BORING. A LITTLE  
BOMBARDIER...



YOU MUST HAVE  
BEEN PRETTY  
BORED IF YOU  
HAD TO MAKE UP  
THAT STORY  
ABOUT MEETING  
A TALL, BLOND-  
HAired, BLUE-  
EyED INSECT-  
LOVING GIRL  
FROM...



IT WAS  
SOMEWHAT  
DOWN FROM MY  
MILLION-YEN  
ESTIMATE. BUT  
AT LEAST IT  
GAVE US CAS  
MONEY TO GO  
HOME.

...WHAT  
DATA'S  
TRYING  
TO SAY IS  
THAT WE  
MADE A  
TOTAL OF  
12800  
YEN.













SO IT STAYED  
ON THE POLE A  
WHOLE DAY—  
UNTIL THE BIRDS  
JUST GOT TOO  
THICK TO  
IGNORE.



HIS BODY  
LOOKED LIKE  
SOMETHING  
YOU'D SEE IN  
ONE OF THOSE  
MURDER  
MYSTERIES...

It seemed awfully  
familiar, like I've  
seen it before...

EVEN THE  
PEOPLE  
PASSING BY  
DON'T THINK  
IT WAS REAL.

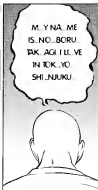


WHO ARE  
YOU...?  
WHERE DID  
YOU LIVE...?



...FINE.

YEAH.  
WELL, GET  
TO IT, AND  
FIND OUT  
WHO HE IS.









THESE ARE IN THE LAST SIX MONTHS. TREES, ANTENNA TOWERS, APARTMENT AND ROOFTOPS... A TOTAL OF 16 CASES.

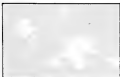
目黒区 東横	目黒区・マンション内
目黒区 中目黒	江東区・テレビアンテナ
目黒区 目黒	江東区・電柱にて発見
目黒区 目黒	新宿区・屋上にて発見
目黒区 目黒	新宿区・ビル屋上にて発見
目黒区 目黒	千代田区・森にて発見
目黒区 目黒	千代田区・マンション屋上にて発見
目黒区 目黒	千代田区・テレビアンテナにて発見
目黒区 目黒	目黒区・電柱にて発見
目黒区 目黒	目黒区・屋上にて発見
目黒区 目黒	ビル屋上にて発見
目黒区 目黒	目黒区・マンション屋上にて発見

OTHER THAN THE TWO FOUND IN SHINJUKU, THE REST ARE PRETTY SPREAD OUT.













WELL...THIS IS  
A COUNTRY  
WHERE PEOPLE  
ARE WILLING  
TO PAY TENS  
OF THOUSANDS  
FOR A STAG  
BEETLE.



IT WAS  
PROBABLY  
SMUGGLED IN  
COLLECTORS PAY  
A HIGH PRICE  
FOR THESE,  
ESPECIALLY  
WHEN THEY'RE  
OUTLAWED,  
Y'KNOW.

you should  
have seen the  
dirty looks they  
gave me at  
customs when  
I whipped  
out my bug  
collection!



...WE MAY BE  
GETTING  
SOMEWHERE  
AT LAST.

IN ORDER TO  
ENTER THE  
COUNTRY  
YOU MUST  
HAVE A  
WORLD PET CARD  
666

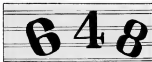


WHAT'S  
THE  
MATTER,  
YAKU?

AM



THE GUY WE  
FOUND IN THE  
WOODS HAD  
THE SAME  
CARD IN HIS  
WALLET...









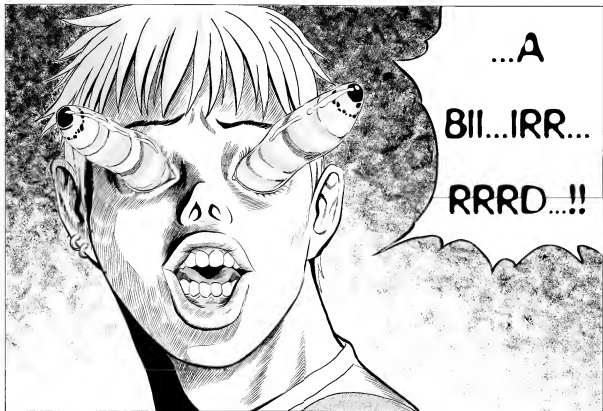












...A

BII...IRR...

RRRD...!!



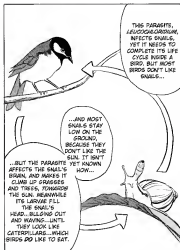














the KUROSAKI corpse delivery service

# 黒鷲死体宅配便

elji otsuka 大塚英高 housui yamazaki 山崎峰水

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English-language version

produced by Dark Horse Comics

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THE KUROSAKI CORPSE DELIVERY SERVICE VOL. 4

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Note to reader: The page numbers in the following glossary section refer to the numbers that are actually on the page, and not the number the page may have in the Dark Horse Digital edition. Please check the numbers at the bottom of the actual pages when using this reference.

# DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 4 BY TOSHIFUMI YOSHIDA

*introduction and additional comments by the editor*

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga-style adaptation of the anime film. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred

to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first; although the Japanese did invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Note that whereas both *kanji* and *hanzi* are methods of writing foreign words in Roman letters, "*kanji*" gives English-speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gae*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsu*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of



other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in Katsuya Terada's *The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance

that not only Chinese, but Indian culture had on Japan at this time in history—particularly, Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them now known simply as *kana*. The improvement in efficiency was dramatic—a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji it was based on, the new kana had only a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), except for "n," there are no separate kana for consonants (the middle "n" in the word *nirja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next

set of kana begins with "s" sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 4 below.

Katakana are almost always the kind that get used for manga sound FX, but on occasion (often when the sound is one associated with a person's body) hiragana are used instead. In *Kurosagi* Vol. 4 you can see one of several examples on page 103, when Nunokusa screams with a "WAAA" sound, which in hiragana style is written わあああ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like ファァァ.

To see how to use this glossary, take an example from page 4: "4.2 FX: ZA—sound of a board being pressed down on grass." 4.2 means the FX is the one on page 4, in panel 2. ZA is the sound these kana—ザ ツ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, such as this one, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, many of the FX in *Kurosagi* (and manga in general) read left-to-right. This kind of flexibility is

also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many instances of "short sounds" in *Kurosagi* Vol. 4 is to be found in the example from 4.2 given above: ZA. Note the small ツ mark it has at the end. This ordinarily represents the sound "tsu," but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that's why the sound is written as ZA and not ZATSU—you don't "pronounce" the TSU in such cases. Note the small "tsu" has another occasional use inside, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it.

There are three different ways you may see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 68.1's GOGOGO. Another is with an extended line, as in 42.1's BILL. Still another is by simply repeating a vowel several times, as in 75.1's KIIIIIN. You will note that 42.1 has both the "tsu" and an ellipsis at its end, suggesting an elongated sound that's suddenly cut off; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture "hears" sounds differently. Note that manga FX do not even neces-

early represent literal sounds; for example 39.5 FX: KIRA—in manga this is the figurative “sound” of a gleam of light, in this case off Sasaki’s glasses (anyone who’s been around manga or anime a while recognizes this particular example as a classic—usually accompanied by the hand pushing up to adjust the specs, it suggests the character with glasses has just scored a point). Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gataigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as ah, “I” as eee, “U” as ooh, “E” as eh, and “O” as oh.

2.1 Once again, the chapter titles in *Kurosagi* are those of old Japanese pop songs—in this case of Vol. 4, all by Momoe Yamaguchi, an idol who had her debut in 1972 and retired in 1980.

4.2 FX: ZA—sound of a board being pressed down on grass

4.3 FX: ZA—sound of a board being pressed down on grass

5.3 The editor and translator’s generation mostly knows the Mandibrot Set from its 1.) ubiquitous appearance

on the walls of late ’80s computer labs, and 2.) ubiquitous appearance on the ads of early ’90s dance parties. By the way, those “energy drinks” around now were marketed unsuccessfully as “smart drinks” fifteen years ago, which makes you think about the power of words.

## 6.1

Note that in Japan, a crop circle is called a *misuteri saakuzi*, i.e., the English words “mystery circle.” The early ’90s were also associated with something of a crop circle craze, and even though the methods by which they can be made are shown here, some enthusiasts of the paranormal took them somehow as evidence of alien visitation, an idea on which local farmers did in fact cash in, sometimes earning much more charging tourists to see the circles than they could have selling the crop itself. Carl Sagan discussed the phenomenon in *The Demon-Haunted World*, noting that so much of the traditional “evidence” put forth for alien visitation are things, however complex or mysterious-appearing, that human beings can do themselves.

## 9.1

FX/balloon: KIN—sound of metal tip on cane clicking on floor

## 9.2

Readers of Dark Horse’s manga *Club 9* will be aware that Japan has plenty of hicks and rubes, and that not everybody in Japan is a fifteen-year-old girl going to high school in Shibuya, who’s secretly the princess of a mysterious kingdom/dumey but good-hearted/one of several females vying for a boy’s affection/running an escort agency/etc.

## 10.1.1

FX/balloon: PIRURURU  
PIRURURU—phone ringing

- 10.1.2 FX/balloon: KACHA**—picking up phone
- 11.4** Yes, they have the 4-H in Japan. Japan already has the most aged population on Earth (it is estimated 40% of the population will be over 65 by the middle of this century, suggesting the most phenomenon is a society's attempt to cup its sweet palms around an ever-diminishing flame), and such demographics are even more evident in small towns and villages, as younger people who leave in search of opportunity rarely return. Attempts to drum up the local economy by promoting a theme to tourists are not uncommon. This sort of thing, of course, also happens in the United States—the mountain town of Leavenworth, WA successfully went Bavarian in the 1960s—Gothic lettering on the signs, edelweiss, lederhosen—the whole verdammtun.
- 12.3** In this particular case, *Oryzias latipes*, the ricefish known in Japanese as *medaka*. Only about 4cm long, they are commonly found in rice fields in Asia—hence their name.
- 13.2** *Manju* are buns made with sweet bean paste, and are a ubiquitous Japanese snack. If you will observe closely, you will note the tiny flying saucer stamped on these, evidently qualifying them as “UFO-Manju.”
- 15.4 FX: TSUN TSUN**—poke poke
- 15.5** In the original Japanese, Makino said “. . . as Kussie, Hibagon, and Tsuchinoko,” all referring to cryptids, or animals which exist in legend or folklore (to which there might possibly be some truth). The Japanese also use the term UMA (“Unidentified Mysterious Animal,” which was a show of the same name on Japan's NTV network). “Kussie,” an obvious variation on “Nessie” (nickname of the Loch Ness Monster), is likewise said to live in Lake Kussharo in eastern Hokkaido. Some believe it is the giant snake spoken of in the legends of the Ainu, Japan's indigenous people. “Hibagon” is another: an ape-like man said to have been spotted in the region of Mount Hiba in Hiroshima Prefecture. Tsuchinoko are popular creatures in Japanese mythology and pop culture; although often described as “snakes” a foot or two long, they're conceived of as rather thick, like a banana slug.
- 18.6 FX: KATA KATA KATATA KATA**—mummy rattling
- 19.1 FX: BA**—fingers spreading
- 19.2.1 FX/right: MISHI MISHI**—sound of dry bones creaking
- 19.2.2 FX/left: POKI**—small snapping sound
- 20.3 FX/balloon: KUWA**—sitting up suddenly
- 20.4 FX: SHU**—leaping sound
- 20.5 FX/balloon: GASHAAN**—crashing window
- 22.5 FX/balloon: KIRA**—something glinting in the sky
- 23.5** You are going to have to take the editor's word for it that everything Yata said in this panel was untrue
- 24.3 FX/balloon: GACHA**—door opening

- 25.5** The editor still has a distinct memory of his Russian teacher, Mrs. Knirk, saying "ess ess ess emmmmm." This was back in the Andropov era, so studying it still had that hardcore, spy-thriller vibe. Not that life in the Soviet Union was portrayed as glamorous by any means; the textbook featured conversation practice between a "Yun" and "Alexa," whose dialogues revealed their two choices in life were to watch the football teams Spartak and Dynamo play on their *Televizor*, or to listen to some *kulturny jazz* on the radio.
- 26.1** The Soviet Union, in a sort of kick-'em-when-they're-down gesture, declared war on Japan two days after the dropping of the atomic bomb on Hiroshima, seizing four of the Kurile Islands north of Hokkaido that had been previously regarded as Japanese territory; they are held by Russia to this day and remain a strain in the relationship between the two nations. There is considerable reason to believe that if the war had gone on for only a few more weeks, the USSR would have invaded Hokkaido as well, leaving Japan to be divided much as the fate which befell Korea (such a scenario is alluded to in Makoto Shinkai's 2004 anime *The Place Promised in Our Early Days*).
- 26.5** The comparison was first made by Patrick Macias, editor of the much talked-about new magazine *Otaku USA* ([otakuusamagazine.com](http://otakuusamagazine.com)).
- 28.5** FX: DON—putting down boom box
- 28.6** Real name Kiyoto Nagai; the tragic '50s crooner borrowed his first (stage) name from Frank Sinatra.
- 30.2** FX: BURU BURU—puppet trembling
- 31.6** FX/balloon: GOKU—swallowing sound
- 33.1** FX: GOTOTO GOTOTO—sound of bus rattling as it pulls away
- 33.3** FX/balloon: BURORORORO—sound of bus driving away
- 34.1** FX: KATA—CD case being put down
- 34.3** FX/balloon: KAPA—opening laptop
- 34.4** FX/balloon: KACHI—plugging in outlet
- 35.1** [Set@home](http://Set@home) is a real project with over five million participants worldwide, and you can download the program and get involved by going to <http://set@home.berkeley.edu/>. The stuff about dead idols is just Sesaki. Probably.
- 35.6** FX/balloon: KAKO—hitting return key
- 36.4** FX: KOTO—putting down microphone
- 36.5** FX: CHII—CD-ROM closing
- 38.2** FX: CHUI KO KO—sound of drive accessing data
- 38.4** FX: PON—computer beep
- 38.7** FX: KAPA—puppet's mouth opening
- 39.3** FX: POON—computer beep
- 39.5** FX: KIRA—glint of light on glasses
- 41.4.1** FX/monkey: OOOKIKI—monkey sounds
- 41.4.2** FX/monkey: UO . . . KIKI—monkey sounds
- 42.1.1** FX/balloon: BIII—alarm sound

**42.1.2 FX/balloon: Bill**—alarm sound

**42.1.3 FX/balloon: Bill**—alarm sound

**42.2.1 FX/Monkey: Kll**—panicked monkey sound

**42.2.2 FX/Monkey: GYAA**—monkey scream

**42.2.3 FX/Monkey: Kll**—more monkey sounds

**46.2 FX: GOBA**—rockets firing

**47.1 FX: GOGOGOGOG**—sound of space shuttle lifting off

**48.2** This is a bit of an exaggeration; a space shuttle mission generally costs no more than nine hundred million dollars. This story originally appeared in *Shonen Ace* magazine in June of 2004, during the two-and-a-half years between the loss of the shuttle *Columbia* and America's return to space with the launch of the *Discovery* on July 26, 2005. *Discovery's* crew in fact included a guest Japanese astronaut, engineer Soichi Noguchi, who conducted three spacewalks during the mission.

**48.5 FX/balloon: KIN**—metal cane tip hitting floor

**50.2** The Arecibo Radio Telescope, from which the information processed through *Seti@home* is received, was prominently featured in the 1997 film *Contact*, based on the novel by Carl Sagan. In 1974, Sagan was involved in the first known deliberate attempt to send a signal from Earth to any alien civilizations which might be listening, transmitting from Arecibo an encoded image containing such information as the formula of the DNA molecule and the makeup of our solar

system. In 2001, an ostensible "reply" in the form of a crop circle image appeared in the fields outside Chilbolton Observatory in England, neatly wrapping up the themes of this chapter.

**52.1 FX: CHAN CHANCHA CHA CHAKA**—jingle playing

**59.3** The crew is headed for Tokyo Big Sight, nickname of the Tokyo International Exhibition Center, and home to among other things of the world's largest comics fan convention, Comic Market, which draws well over 350,000 attendees not once, but twice a year (compare to the annual San Diego Comic-Con, whose attendance in 2006 was 125,000).

**61.1** "Mysteries of the Corpse" is inspired by the actual "Mysteries of the Human Body" exhibit that began in Tokyo in September of 2004 (although in Rafael Vinoly's magnificent downtown Tokyo International Forum rather than at Tokyo Big Sight). North American readers may have seen one of the "Body Worlds" traveling exhibitions using a similar process to display "plastinated" corpses (in fact the exhibit is currently on display just a few miles away in Portland as the editor types this . . . in the dead of night . . .), either in person, or through their appearance in the Miami museum scene of *Casino Royale*. The official website of "Body Worlds" is [www.bodyworlds.com/en.html](http://www.bodyworlds.com/en.html)

**61.2 FX: HYUN HYUN**—sound of pendulum

**61.5 FX: SU**—reaching out to touch

- 61.6** The dialogue here—as it will be several times in this chapter—is a phonetic rendering of Mandarin Chinese.
- 62.2** **FX: SU**—touching another display
- 62.5** Although this type of preservation is generally known as *plastination*, the “Mysteries of the Human Body” exhibit seems to have in fact preferred the term *plastomo* (the “-omic” in this case referring to cutting or dissection), perhaps because the exhibit was seen in competition to “Body Worlds.”
- 63.2** **FX: KO**—footstep
- 65.2** **FX: SU**—touching head
- 65.3** **FX: PA**—lifting hand off
- 65.6** Usually in *Kurosagi* this exclamation is rendered in English as “Huh?” and while Makino is in fact a “Huh?” sort of person, the original Japanese is pronounced “Eh?” and is ultimately much cuter, especially in a drawn-out phrase such as *eeeeeeeeee?/ sugoi na!!!* (“Huhhhhhhhh? That’s so cool!”)
- 66.1** **FX: GOGOGO**—car moving
- 66.2** **FX: GOTOH GATA**—sound rattling inside the car
- 66.3** It’s somewhat unusual in a manga to have a character portrayed as fluent in foreign languages as a responsibility of their job (rather than because of travel abroad or mixed parentage) and is perhaps a healthy sign of a more cosmopolitan attitude toward being Japanese.
- 66.5** **FX: SU**—touching head
- 69.2** The text here—as will be several times in this chapter—is *hanzi*, i.e., written Chinese.
- 72.1** The real-life inventor of the plastination process is a German anatomist named Dr. Gunther von Hagens, who, between his movie-scientist name, habitual black fedora and suit, penchant for theater (in 2002 he conducted the first public autopsy in England since the days of Charles Dickens), and family background (his father was in the Nazi SS) is hardly less dramatic, if less sinister than the fictional Takashi Nunokura. Von Hagens does in fact run a plastination center in Northeastern China, in the city of Dalian, and the German magazine *Der Spiegel* has accused him of using the bodies of executed prisoners, although not necessarily for those on display in “Body Worlds.”
- 75.1** **FX: KIIIIIN**—sound of a jet plane
- 77.2** A photograph of the actual site can be seen at [www.h5.diaa.ne.jp/~nkusu/essphoto/china/photopage/haerbin6.html](http://www.h5.diaa.ne.jp/~nkusu/essphoto/china/photopage/haerbin6.html). This is also the first time the editor has ever seen Unit 731 mentioned in a manga. The humans experimented on here were euphemistically referred to as *maruta*, or “logs,” supposedly due to the cover story that the camp was a “lumber mill.” Infected fleas bred by Unit 731 (and other Japanese biological warfare units) were deliberately released over Chinese cities to spread bubonic plague. Testimonies from two of the Japanese doctors involved can be found in the much-recommended *Japan at War: An Oral History*, by Haruko and Theodore Cook. “I am a war criminal because of the things I actually did. Not in theory,” said one, whereas the other recalled of a nurse in the unit bearing

a lethal syringe, "She was even prouder than me. She giggled. The demon's face is not a fearful face. It's a face wreathed in smiles."

- 79.1** The Yasukuni Shrine, which is treated as the Japanese national war memorial (somewhat analogous to Arlington National Cemetery, although Yasukuni is privately funded) enshrines the spirits of those WWII leaders convicted as war criminals, as well as millions of ordinary soldiers. Moreover the attached Yasukuni museum describes Japan as being "forced into conflict," its motives being "the independence and peace of the nation and for the prosperity of all of Asia." Although millions of Chinese died in the 1930s and 40s due to the Japanese desire for an empire in Asia (which was in fact officially described as the "Co-Prosperity Sphere") the editor cannot help but regard such modern-day protests with some dubiousness, owing to the fact in the decades since the war millions more Chinese have been murdered by their own government, which has remained authoritarian, whereas Japan's has achieved democracy.

- 80.2** FX: CHIN—hanging up sound
- 81.5** FX/balloon: SHA—sound of a curtain being closed
- 81.6.1** FX/balloon: FUN FUN FUFUN FUN FUN—happy humming
- 81.6.2** FX: SUTO—sound of the skirt hitting floor
- 82.1** Between Kenji Tsuruta's *Spirit of*

Wonder and Hiroaki Samura's *Ohikoshi*, we seem to have a thing here at Dark Horse for manga involving Chinese dresses, or cheongsam as they're sometimes called (from the Cantonese term, which technically refers both to male and female versions of the outfit) If I may quote Ian Fleming, "The high, rather stiff collar of the cheongsam gives authority and poise to the head and shoulders, and the flirtatious slits from the hem of the dress upwards, as high as the beauty of the leg will allow, demonstrate that the sex appeal of the inside of a woman's knee has apparently never occurred to Dior or Balmain."

- 82.2** FX/balloon: PU—sound of a knife piercing curtain
- 82.3** FX: TSUUU—sound of knife slicing curtain
- 82.4** FX: SU—curtain being pushed aside
- 83.2** FX/Kuro: MOGU MOGU—chewing sound
- 83.3** FX: KARAN KAN—sound of dropped chopsticks clinking on bowl
- 83.5** FX: SHA—sound of a curtain being moved aside
- 84.2** FX/balloon: GASHAN—sound of breaking glass
- 84.6** FX/balloon: SA—sound of a knife being put to throat
- 84.7** FX/balloon: KOKI KOKI—cracking knuckles
- 85.1** FX/Makino: MOGA MOGO AGA—trying to talk through covered mouth



- 86.1.1 FX/black: GOGOGOTO GOTOTON**—sound of truck going down dirt road
- 86.1.2 FX/balloon: BASHA**—sound of trees hitting puddle
- 86.3 FX: MUSUU**—sound of Kuro frowning
- 86.4 FX: GOGOGO**—sound of the truck
- 87.3 FX/balloon: KII**—sound of brakes
- 87.5 FX: KO**—footstep
- 90.5** The hideous punchline is that most of the members of Unit 731, including Dr. Shiro Ishii, did escape prosecution or judgment—not thanks to the sinister Russians or Chinese, but the good old U.S. of A., whose occupation authorities in Japan granted them immunity in exchange for their data. The reasoning at the time was that this expertise was better in American hands than Soviet, a case not unlike those Nazi V-2 rocket scientists brought into the U.S. space program (the V-2 had in fact been built with concentration camp labor; far more people died constructing the rockets than were actually killed by the rocket attacks themselves). The immunity—indeed secrecy—given to the affair by the U.S. in the 1940s had the collateral effect of allowing many in Japan sixty years later to deny their biological warfare program ever happened. The first Japanese expose of Unit 731 was, however, was *The Devil's Gluttony* by Seichi Morimura, a series of articles collected in book form in 1983 by Kadokawa, who is of course the original publisher of this manga.
- 91.1 FX: JYARI**—sound of gravel moving underfoot
- 91.3 FX/balloon: GAKOON**—metal door slamming shut
- 92.1 FX: PARA**—rope falling off
- 93.3** Nunokusa is referring to Raimondo de Sangro VII (1710–1771) Prince of Sansevero, known for his macabre experiments and inventions. You can see the “marvelous achievements” on the museum’s official site at [www.museosansevero.it/eng/sperimentazioni.htm](http://www.museosansevero.it/eng/sperimentazioni.htm)
- 94.1 FX: KYU**—pulling on rubber gloves
- 94.2 FX: PU**—needle piercing skin
- 94.3 FX: TSUU**—sound of blood traveling down tube
- 94.5 FX: BAN**—firmly pressing hand onto head
- 96.2.1 FX/balloon: PIKU**—eyelid twitching
- 96.2.2 FX/balloon: PIKU**—eyelid twitching
- 96.3 FX/balloon: PAKA**—eyelid popping open
- 97.1.1 FX/balloon: KATA**—rattle
- 97.1.2 FX/balloon: KATA**—rattle
- 97.2.1 FX/balloon: GATA**—sound of something moving inside box
- 97.2.2 FX/balloon: GOTO**—sound of something moving inside box
- 97.2.3 FX/balloon: BAN**—sound of something hitting inside the box
- 97.3 FX: BAKO**—sound of lid popping open
- 97.6 FX: BATAN**—door closing
- 98.2 FX: PAN PAPAAN**—gunshots

- 98.3 FX: GOTO—picking up gun
- 98.5 FX: KII—door creaking open
- 99.3 FX: YURA YURARI—wobbly movement sound
- 99.5 FX: KURU—sound of figure tuning
- 100-101.2 FX: PETA PETA—sound of bare feet on tile
- 102.1 FX: PAAN PAN PAAN—gunshots
- 102.2.1 FX/balloon: PAKI—sound of plastic breaking
- 102.2.2 FX/balloon: PAKA—sound of plastic cracking open
- 102.3 FX: GIRO—glare
- 103.1 FX: WAAAA—scream
- 104.1 FX: BAKAAN—lock being kicked open
- 104.4 FX: YURA YURARI—wobbly movement
- 106.3 FX/balloon: BOWU—sound of a fire catching
- 106.4.1 FX/balloon: PAKI—crackling sound
- 106.4.2 FX/balloon: BACHI—crackling sound
- 106.5 FX: DOSA—thud
- 108.3 FX: PACHIN—clapping hand in prayer
- 110.4 Note that nowhere in this story is the actual gender of the baby given, so the translator has chosen to avoid personal pronouns.
- 112.2 Risa Wataya was 19 when she won Japan's top literary award, the Akutagawa Prize, in 2004, for her short novel *Kenta: Senaka* ("A Backside I Want to Kick"), which

has reportedly sold over one million copies since. The current governor of Tokyo, Shintaro Ishihara, who remarked last year "I hate Mickey Mouse—he has nothing like the unique sensibility that Japanese animation has" himself won the Akutagawa Prize as a young novelist fifty years before

111.3.1 FX: HAA—panting

111.3.2 FX: HAA—panting

113.3 *Hanami* is literally "flower viewing" (it is also, of course, the name of the Japanese heroine of Dark Horse's *manhwa*—Korean graphic novel—*Hanami: International Love Story*). If you haven't bought it yet, the editor will smoke a Gitanes Filtré while you go out and do so. Michael Gombos, DH's Director of Asian Licensing, bought me a pack of them on his latest trip to Japan, because they're the brand that Lupin III smokes. Don't ask me how he knew that. Anyway, there was a time when I was trying out all the cigarettes in my favorite anime, and everybody in *Lupin III* smokes, except for Goemon. When I was a kid, I thought Lupin was passing Zenigata a joint in that scene in *The Castle of Cagliostro* where they're trapped together in the dungeon, but looking again, what I took to be a roach clip was likely just a Gitanes butt with a wire poked through it. Are you back yet? Okay, now that you have Vol. 1 of *Hanami*, you'll notice both the front and back covers show the most famous form of Japanese flower viewing, namely, watching cherry blossoms in the spring. This is traditionally done by

laying out a blanket in the park (if a company party, a low-ranking employee may be sent out to claim a prime space ahead of time, even if that means in the dead of night) and regarding the flowers whilst imbibing food and drink, especially drink. There are those ladies and gentlemen of leisure who even make this a month-long party, by starting in the south of Japan early in the season and moving gradually northward each day, following the flowers in full bloom.

- 113.5 Saigoyama Park was the original site of the residence of Judo Saigo (1843–1902), an influential politician of the Meiji Period.
- 114.4 FX: ZUPIPIPI—sipping beer from a can
- 115.1 FX: KARAN KARARAN—empty cans getting kicked
- 115.5 FX: YURARI—pendulum starting to waver
- 116.2 FX: TA—footstep
- 117.3 FX: BASA—pulling up plastic sheet
- 118.2 FX/balloon: POTO—key landing on ground
- 120.2 FX: HYUN HYUN HYUN—sound of the pendulum swinging
- 122.2 FX: HYUN HYUN—pendulum swinging
- 123.2 FX: KASHAN—sound of the locker being unlocked
- 123.3 FX: KII—locker creaking open
- 123.4 FX/balloon: PORO—sound of something starting to fall out
- 123.5.1 FX: KOON—sound of the rattle bouncing on tile

- 123.5.2 FX/balloon: PORON—rattle noise
- 123.5.3 FX/balloon: KORON—rattle noise
- 123.7.1 FX/balloon: KARAN—rattle noise
- 123.7.2 FX/balloon: KORON—rattle noise
- 124.3 FX: ZUSHIRI—sound denoting heaviness of the bag
- 125.2.1 FX/balloon: KASHA—camera shutter click
- 125.2.2 FX/balloon: KASHA—camera shutter click
- 126.1 FX: JI JI JI JI—sound of a zipper being pulled
- 126.4 Numata's allusion to a "Final Form" here is thought to be a reference to Cell from *Dragonball Z*, who gradually evolves from an "imperfect" to a "perfect" form.
- 129.5 FX: GU—making a fist sound
- 130.1 FX/balloon: TSUN TSUN—poking chest sound
- 132.1 FX/balloon: GACHA—door opening
- 132.3 FX/balloon: PACHIN—breaking wooden chopsticks apart
- 133.1 FX/balloon: PWOON—alarm beep going off
- 133.4.1 FX/balloon: PA—grid lines appearing
- 133.4.2 FX/balloon: PA—grid lines appearing
- 133.4.3 FX/balloon: PA—grid lines appearing
- 133.6 FX/balloon: PWOON—alarm beep going off
- 133.7 FX: GA GA—shoveling food into mouth

- 134.3 FX: TA—running off
- 134.4.1 FX: GACHA—opening car door
- 134.4.2 FX/balloon: SA—getting into car sound
- 134.5 FX: BAN—slamming car door sound
- 134.6 FX: BURORO—car engine sound
- 135.4 FX/balloon: BURORORO—car sound
- 135.5 That is, she's driving a Nissan March, a popular subcompact sold overseas as the Micra. It was reportedly available in the U.S. from 1985 to 1991, but not at present.
- 135.6 FX: GU—Numata's foot pressing down on Yata's foot on the accelerator
- 135.7 FX: GYURURURU—sound of the tires peeling out
- 136.1 FX: GWOOO—sound of cars speeding along
- 137.3 FX: CHIKA CHIKA—sound of blinkers flashing
- 137.4 FX: GU GU—sound of a truck changing lanes in front of the car
- 137.5 In the original version, Numata tells Yata to do *passinguu*—that is, the English word "passing," which the Japanese have adopted to refer to the act of flashing your lights at a car ahead of you, requesting to pass. As with the car horn, of course, this however is often not meant as a polite request, but a sort of assertion of dominance, especially in situations where one could pass simply by switching lanes
- 137.6 FX: IRA IRA—sound of imitation
- 138.1 FX: BA—sound of a moped moving in front of the car
- 138.4 FX/balloon: KUI KUI—gesturing to follow
- 139.2 FX/balloon: BIIIIII—sound of a moped motor
- 139.4 FX/balloon: KII—sound of brakes
- 140.3 FX: BAN—closing car door
- 143.4 FX: KACHA—putting down teacup into saucer
- 143.6 FX/balloon: SURU—sound of a rope being pulled out
- 144.1 FX: DOTAN BATA—sound of the two wrestling about
- 144.5 FX: SU—fingers falling from the rope
- 144.6 FX/balloon: KAKUN—body going limp
- 144.7 FX: JIWA—liquid starting to soak through skirt
- 145.1 FX: DOSA—sound of body hitting floor
- 145.4 FX: DOKA—kicking sound
- 145.7.1 FX/black: ONGYAA ONGYAA ONGYAA—baby crying
- 145.7.2 FX/white: NU—sound of hand appearing from below skirt
- 146.1 FX: ONGYAA ONGYAA—baby crying
- 146.2 FX: ONGYAA ONGYAA—baby crying
- 147.1 FX/balloon: PWOOON—elevator arrival bell
- 147.2 FX: GAAA—elevator door opening
- 147.4 *Ko Sodate Yurei* literally translates to "child-raising ghost"—it is a

Japanese folk tale also known as the story of the *Ame Kai Yurei* ("candy-buying ghost"). A candy vendor is visited by a pale woman with messy hair every night for a week, who asks to buy a piece of candy and then disappears. On the last night, she claims she has no more money, and trades her kimono for the candy. The next day, a passing priest sees the kimono and asks the vendor where he got it, saying it appears to be the same kimono as a young woman who passed away recently. They go to the cemetery, and at the site of the woman's grave, they hear a crying baby. Exhuming the coffin (quite rare in Japanese burials), they find an infant in the arms of the woman along with the pieces of candy. The priest informs the vendor that the young woman had died just before giving birth. They speculate that the baby was born after the death of the mother, and that the spirit of the mother cared for the newborn. The priest tells the dead mother that he would take care of the baby in her place and as if in acknowledgment, the head of the woman seems to move slightly in a nod. The child is said to have grown up to become a priest of high standing. The very old *Ko Sodate Yurei* story is still invoked in Japanese pop culture (for example, in the game *Fatal Frame II*) and reflects particular spiritual beliefs among Japanese women regarding the unborn, including the desire to pray for and protect the spirits of stillborn and aborted children.

**148.4 FX/balloon: KACHA**—opening door

**148.5 FX/balloon: KII**—door creaking open

**148.6 FX: GASA GOSO**—sound of someone moving around amongst the litter

**148.4 FX: KASA**—rustling

**151.4 FX: DA DA DA DA TA**—padding forward

**152.1.1 FX/white: BA**—raising arm quickly

**152.1.2 FX/black: SUCHA**—readying gun sound

**152.3 FX: DWOON**—bang

**153.2 FX: DOTA BATAN**—body writhing on the floor

**153.4 FX/balloon: GYU KYUN**—spirit being pulled into the bullet

**153.5 FX/balloon: KYUN**—last bit of the spirit being pulled in

**153.6 FX: KOON KON KORON**—bullet bouncing and then rolling to a stop

**154.1 FX: SU**—reaching out

**154.6 FX: ZA**—turning around

**155.6** The kanji *tsuku* used by Akiba means "haunt," but it sounds the same as another kanji that could mean "be with" or "stand with," so the translator has wished to preserve an ambiguity here.

**156.1 FX: PORI**—scratching head

**156.3 FX: SU**—handing over photo

**156.7 FX: BIRI BIRI**—tearing sound

**160-161.4 FX: MEEN MEEN MEEN**—sound of cicadas

**162.1** Collecting live beetles is a traditional hobby in Japan, especially among kids (hence

Numata's remark in 166.1) although a rather dubious way to supplement one's income.

- 163.3 **FX: MEEN MEEN**—cicadas
- 163.6 **FX: SU**—raising arm
- 164.1 **FX: HYUN HYUN**—pendulum swinging
- 164.3 **FX: ZA SA**—sound of walking through tall grass
- 164.5 **FX: GASA**—moving leaves out of the way
- 164.6 **FX: POTATA**—maggots falling on neck and back
- 165.2 **FX: SU**—maggot being picked up
- 165.4 "Reina Gorn" somehow seems a name that is no more than feasible, but there it is. Her Japanese is just slightly off in the original, reflected here by a tendency to say her "R" too strongly. Personally, the editor would like to see a Caucasian female character in manga who happens to be short, dark-haired, and flat-chested (Reina could be the sister of Diana Lockhead in *Oh My Goddess!* Vol. 3, even down to the freckles and tank top) but is sympathetic to Japanese creators' desire to share the fantasy, like Chanel No. 5. Manga are supposed to be for fun, you know. Except the manga of Yoshihiro Tatsumi.
- 166.5 **FX: SA**—looking up sound
- 168.2 Some types of shrikes are known as "butcher birds," as they will store the corpse of an insect or lizard for later consumption by skewering it upon a branch. In Japanese the practice is referred to as a *mezu no hayanô*, literally

"the swift sacrifice (as in sacrificial offering) of a bull-headed shrike."

- 168.3 **FX: POKI POKI**—cracking knuckles
- 168.4 **FX: DOKA DOKA**—kicking tree
- 168.5 **FX: ZAN ZAZA BASA**—sound of body falling through the branches and leaves
- 169.1 **FX: DO**—sound of body hitting ground
- 170.1 **FX: PWOON**—fly buzzing around
- 170.3 **FX: SA**—lifting arm up to look
- 171.4 **FX: ZA**—footstep
- 171.5 Yata is speaking a bit of broken English here in an attempt to explain the concept.
- 173.5 **FX/balloon: PAN PAN**—dusting self off
- 174.2 **FX: JI JI JI**—sound of cicadas
- 174.3 **FX: RIIN**—sound of a wind chime
- 174.4.1 **FX/white: PAPAA**—sound of car horns
- 174.4.2 **FX/black (r.): GO GO GO**—rumbling construction sound
- 174.4.3 **FX/black (m.): DODO**—more construction sounds
- 174.4.4 **FX/black (l.): PUWAAN**—car horn sound
- 175.5 **FX: GACHA**—door opening
- 177.1 **FX: GOSO GOSO**—sound of Rena digging around in her bag
- 177.2 **FX: KON**—canned food hitting top of table
- Local specialties, particularly food, are a common gift in Japan, especially when returning from a journey (and of course, this type of

gift can be found in U.S. airports as well, such as soundough in San Francisco or crab cakes in Baltimore). This particular can bears the legend "Shinshuu Local Food—INAGO—Tsukudani." Inago are, of course, a type of locust; tsukudani is a style of cooking by boiling in soy sauce and mirin (which is sort of to saké as cooking sherry is to wine).

**177.5 FX: JAJAN SHAKA JAJAAN—**ringtone of mobile phone

**178.4 FX: BUUUN—**sound of a fly

**179.4** Zazamushi are aquatic insects inhabiting gravel beds in rivers; usually consisting mainly of larval *Trichoptera*.

**179.6 FX: MOGU MOGU—**munching sound

**180.3.1 FX/Sasayama: GA GA—**shoveling food into mouth

**180.3.2 FX/Kuro: KOKU—**cracking neck

**180.4 FX: SU—**placing hand on corpse

**181.6 FX/balloon: POIO—**sound of pencil lead breaking

**182.1 FX/balloon: GACHA—**door opening

**182.4 FX: JIII—**zipper sound

**182.5 FX: JIRO—**glaring sound

**183.2 FX: SU—**touching corpse

**184.5.1 FX: MOGU MOGU—**munching sound

**184.5.2 FX/balloon: PUCHU—**sound of locust popping between teeth

**185.4 FX: MOGU MOGU—**munching sound

**185.5 FX: PAKU—**tossing locust into mouth

**185.6 FX: KARAN—**sound of chopsticks thrown into empty can

**188.3** In a shocking breach of humor, the editor would like to say he personally admires France and has always enjoyed visiting. You know, there, it's called *Kurosagi—Livraison de Cadavres*.

**191.6 FX/balloon: GARARI—**sound of shutter being slid up

**192.1 FX: GARAGARARA—**shutter being slid up

**192.3 FX: PI—**hitting button

**194.3 FX: NYUN NYUN—**sound of the eyes wiggling and pulsing

**194.4 FX: NYUN NYUN—**sound of the eyes wiggling and pulsing

**194.5 FX: NYUN NYUN—**sound of the eyes wiggling and pulsing

**195.1 FX: BA—**puppet moving other hand away

**195.4 FX: NYUN NYUNYUN—**sound of the eyes wiggling and pulsing

**200.2 FX: NYUN NYU NYUN—**sound of the eyes wiggling and pulsing

**200.3 FX: SUTA SUTATA—**pet shop employee starting to walk away

**202.3 FX: NYUN NYUNYUN—**sound of the eyes wiggling and pulsing

**202.5.1 FX/black: BABA—**birds taking flight

**202.5.2 FX/white: KOAA KOAA—**cawing birds

**204.2 FX: GAKOON—**elevator doors opening

**204.3 FX: GWOOO—**sound of flames inside incinerator

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